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American Art News

VOL. XVI., No. 4.

Entered as second class mail matter.
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 3, 1917

SINGLE COPIES, 10 CENTS

A NEW ART SOCIETY'S BOW

The newly formed Society of Painters of New York, the story of whose birth is told elsewhere in this issue, opens its first annual exhibition, which will tour the country later, in the Academy Room of the Fine Arts Building, 215 W. 57 St., today, following a press and private view and reception yesterday afternoon.

The new society starts off bravely with an attractive showing of some two score oils, with a few exceptions entirely new works, and whose painters are all well known. There are good and characteristic examples of such artists as C. W. Eaton, Harriet Phillips, Elizabeth Watrous, W. Merritt Post, Howard R. Butler, Clara MacChesney, Rhoda Holmes Nicholls, Emma L. and Colin C. Cooper, Alethea Platt, Content Johnson, Edmund C. Potthast, Maria Stone, Emily Hatch, Jane Petersen, Roy Brown, A. Gould, M. Wilburt, M. Bartoo, Clara W. Parrish, J. Alden Weir, Clara Fisher, Helen W. Phelps, Bolton Jones, Edith Penman, Felicia Howell, Zelma Steele, Eliot Clark, C. B. Coman, Olive Black, Lester Baronda, Harry Watrous, W. B. Derrick, A. T. Van Laer, Harriet Bowdoin, W. T. Whittemore and Richard Maynard.

The exhibition is not a great one, but its examples have a good average of merit, and a saleable quality, in most instances, which should further the society's chief aim, namely, to afford a larger market for the work of its members than the traveling exhibitions in the country, given as a rule, in the temporary tombs of the museums, affords.

PROF. VOLPI RETURNS

With a collection of many rare paintings by Italian masters, notable bronzes, majolica and furniture of the Renaissance and Gothic periods, Della Robbias and other art objects of the XIV, XV, XVI and XVII centuries, Prof. Elia Volpi, whose collection was dispersed here last season for nearly \$1,000,000, has arrived in this country from Italy.

Prof. Volpi has brought a number of valuable art objects in his collection, formerly in the Davanzati Palace and Villa Pia, which, for governmental reasons could not be sent here a year ago. In addition to his own collection of art treasures, Prof. Volpi has brought to America the famous collection of antiques formed by Prof. Stefano Bardini of Florence, Italy.

The coming sales of the Volpi and Bardini collections, at the American Art Galleries in early Dec., will be features of the current art season in America, and will doubtless attract the attention of connoisseurs from all over the country. Despite the war, it is the belief of Prof. Volpi that high prices will be obtained for art objects this season.

In a statement given out by Prof. Volpi in regard to the war and its effect on art, he says, in part, after expressing his delight in finding the U. S. so actively at work on all matters connected with this world-wide war for civilization:

"While great fortunes are being lost, great and small are also being made, and, as in the past throughout the world, while ownership changes, the appreciation for the rare and beautiful still continues. Unfortunately, this appreciation cannot often be turned into ownership for the treasures, and chief d'ouvres outside of museums are rare, and prices range high. This condition makes it more fortunate for your country, which now has a golden opportunity to acquire the long sought for, and until now, the withheld treasures of the world's greatest antiquarian, Prof. Stefano Bardini. He has appointed me to take charge of the sale of his famous art treasures, which range in date from the XIV to the XVII century."

Among the treasures brought here from Italy by Prof. Volpi are five unusual paintings by the Venetian, Peter Longhi, a series of nine important French and Flemish tapestries, terra-cotta groups by Pierre Pouget, a marble statue of San Giovanni, by Rosellino, two XV century marriage chests from the collection of the Comte Marignoli, of Rome, and described as rarities; Italian and Venetian furniture, equal to those pieces formerly in the Davanzati Palace, astronomical and mathematical instruments, not only of great interest historically, but of real artistic merit. Among other pieces are brass, copper and iron objects and some of the finest embroideries and velvets ever brought to this country.

The dispersal of these art objects will doubtless rival in interest the sale of the Volpi collection of last season.

\$50,000 FOR ART INSTITUTE

The Chicago Art Institute has received a gift of \$50,000 from Mr. Wallace de Wolfe, one of the trustees of the institution. The greater portion of the gift comprises the property at the northwest corners of Van Buren and Jefferson Sts., Chicago.

It is understood that the institute has no plans for developing the property at present.

FINE ART WORKS DAMAGED

Some of the rarest tapestries in the country, and other art objects worth several hundred thousand dollars in the residence of Mr. Clifford Lewis, Phila., were narrowly saved from destruction when the garage next door, was burned last week. The tapestries, collected by the late Edmund D. Lewis, artist, were severely damaged by water, but will be restored.

Only the prompt and efficient work of the firemen and insurance patrol prevented the loss of the works. The collection was bequeathed by Edmund D. Lewis to Mrs. C. Wheaton Vaughan, of N. Y., who is a daughter of his brother, Clifford Lewis. Mrs. Vaughan's parents occupy the house.

The 14 tapestries include the famous Samson and Delilah panels (early XVII century), and which were shown in Memorial Hall, in Fairmount Park, two years ago, in the exhibition arranged by George Leland Hunter. They were woven by Jan Baes, of Brussels, the foremost tapestry maker of Belgium of that time. Two of them are valued at \$75,000.

Another famous tapestry endangered was one of silk, entitled "The Triumph of the Trinity," the oldest in the collection (early

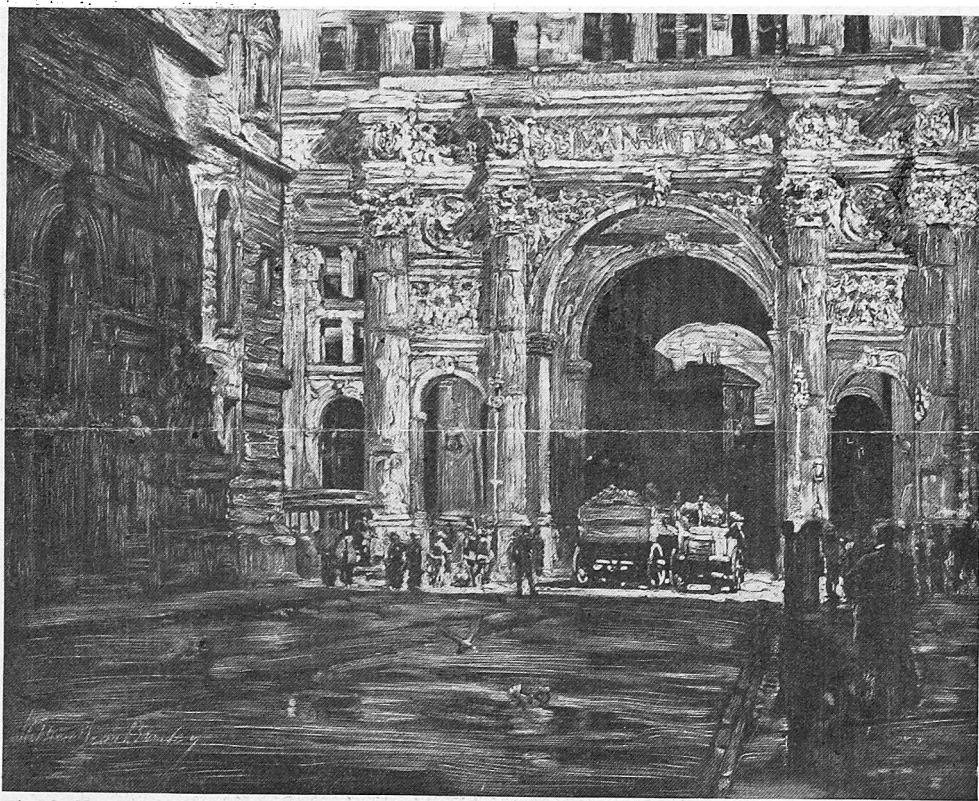
DUNBAR WRIGHT LEFT \$1,000,000

The will of the late John Dunbar Wright, whose death occurred near Port Jervis, N. Y., Oct. 5, disposes of an estate appraised at \$1,000,000.

Bequests to charitable institutions include \$10,000 to the American Female Guardian Society and Home for the Friendless; a similar amount to the Society for the Prevention of Cruelty to Children, and \$5,000 to the Chinatown and Bokerly Settlement for Girls.

To his sisten, Mrs. Annie W. Dumont, he left the residue of his estate, the value of which is not revealed in the petition. A favorite niece, Sarah Coolidge Fairfax, receives \$150,000, and \$100,000 is left to a grandniece, Dorothy Adams Hay.

Legacies of \$75,000 are left to nephews, George Greer Coolidge and Howard K. Coolidge. A similar amount is left in trust to a grandnephew, Dunbar Wright Adams. Cousins and friends of the decedent who inherit \$25,000 are: G. W. Rolandow, Giraud F. Thomson, Mrs. Anne de Lanoy, Douglas de Lanoy, a son of the previous legatee; Constance de Lanoy, a daughter; E. A. Hussey; his son, John W. Hussey, and daughter, Prudence Hussey.



THE CITY GATE
Wm. J. Beaulieu

On view at Milch Galleries.

XV century). This one was saturated with water. Others were an Oudenarde, verdure with architecture and animals (later XVII century) "King with Keys," and a fine piece of late Renaissance entitled "Head of Pompey Presented to Caesar," of the same period.

Mural decorations of ancient Italian leather, paintings, candelabra, furniture, rugs and other furnishings of famous Italian, French and Spanish palaces, churches and chateaus, in the house, were endangered by the fire, smoke and water. A library of upward of 1,000 volumes of extra illustrated books in the residence of David Lewis, at 26 South 22nd St., immediately adjoining the garage, also was saved.

MET. MUSEUM GETS \$1,100,000

A despatch from Zanesville, Ohio, announces that by an order of Judge C. C. Lemert, who on Oct. 31 admitted to probate the disputed codicil to the will of the late John Hoge, wealthy manufacturer, the Metropolitan Museum, will receive the Hoge property at Fifth Ave. and 42 St., N. Y., valued at \$1,100,000.

Gaetano Capone recently returned from Cala., where he went to complete a commission of a series of landscape panels. During his visit he painted at Los Angeles, and other Cala. resorts. Later he went to Arizona. He brought back a number of interesting pictures which may be seen at his studio, 500 Fifth Ave. He also has several fine works painted in the vicinity of N. Y. and the Bronx region.

Other beneficiaries are: Evelyn M. Kerrigan, \$20,000; Perry Walton of Belmont, Mass., \$15,000; Nina Walton Lewis of Newark, N. J., \$10,000; Claribel Walton of Belmont, Mass., \$10,000, and Emily W. Underwood of Belmont, Mass., \$10,000.

CHINESE BOWL DUTY FREE

After a spirited legal controversy a Chinese (Sung) bowl has been admitted free of duty by General Appraisers Byron G. Waite and Eugene G. Hay, at the Appraiser's stores. The bowl is ten inches in diameter and of the type the Chinese used for growing their rarest lily bulbs.

It is said that the decision will affect every art treasure brought into the country in the future, as the appraisers upheld the arguments of H. A. E. Jaehne, owner of the piece, that it is a rare art work and of educational value; therefore not subject to duty.

The bowl was purchased from Mr. Jaehne by Mr. Parish Watson, of Dreicer & Co., 560 Fifth Ave.

Cavaliere Francesco Finocchiaro has recently returned from a year spent in Italy and has reopened his Bryant Park studio.

Mrs. Lucy Currier Richards, the sculptor, is again at her studio, 15 W. 67 St. Mrs. Richards recently completed a sun dial, using a crane as a basis for the design, which is extremely unique and beautiful.

Robert Henri is in Santa Fé, New Mexico, and is not expected to return to his studio, at 10 Gramercy Park, until some time this month.

WATERCOLOR CLUB EXHIBIT'N

The New York Watercolor Club, whose annual display is the first of the larger public art shows of the art season in the United States, opens its 28th exhibition in the South and Centre Galleries of the Fine Arts Building today—following a private view and reception yesterday afternoon. The exhibition will continue through Nov. 25.

The Society of American Portrait Painters, who, last year, held their annual show with the Watercolor Club—occupying the Vanderbilt Gallery, does not exhibit there this year, but the newly formed Society of Painters of New York, a brief story of whose initial show is told elsewhere in this issue, exhibits with the Club, and occupies the so-called "Academy Room", adjoining the South Gallery.

As always, the Watercolor Club's display appropriately opens the art season, with its many clear, fresh and attractive pictures and sketches in so many varieties of technique, ranging from pure wash to almost pure impasto, and recalling memories of wanderings afield and along sparkling brooks and riversides and glistening ocean beaches, on summer and autumn days, now in the past. The fading and dim light of a rainy autumn afternoon and the absence of any Catalog, or even list of the works shown, when the exigencies of printers made it necessary to view the show in advance—makes anything but a general notice impossible this week. The exhibition is marked by the presence of much clever work and, as said above, a wide variety of technique, and presents a most attractive appearance. The best known American painters in the lighter medium, and also the most skillful handlers of pastels and chalks are with few exceptions well and characteristically represented, notably Felicia W. Howell, Walter L. Palmer, Eugene Higgins, Colin Campbell Cooper, William Fair Kline, Gifford Beal, C. Warren Eaton, F. Luis Mora, W. H. de B. Nelson, Grace Hackett, George L. Nelson and Adele Williams, and their work stands out, even on a first hurried and unsatisfactory inspection.

The South Gallery

The South Gallery holds two of Eugene Higgins, virile deep and rich colored figures, with landscape, compositions, a large and effective mountain and valley landscape by Colin Campbell Cooper, a new departure for this brilliant portrayer of city scenes and architecture—two of Walter Palmer's always delightful winter snow scenes, so delicate in color, two outdoor figure compositions with much life and movement by Luis Mora, a charming outdoor park scene, with figures, by Gifford Beal, a typical "Pines," by C. Warren Eaton, a largely conceived, well washed in landscape, by W. H. de B. Nelson, several charming outdoor beach scenes, with figures, by Felicia Howell, and distinctive works by F. M. Moore, a Japanesque landscape) R. Kinsman Waters, D. R. Schwartz, Beryl Green, Robert A. Graham, W. B. Imbert, A. Gonzales (a sparkling West Indian marine—after Winslow Homer), Roy Jackson, F. M. Lamb, E. W. Tenny, T. Lindenmuth, and K. Kato.

In the Centre Gallery.

In the Centre Gallery, most attractively arranged with garlands of evergreens, and which, like the South Gallery, has so many exhibits that screens have had to be used, to give more wall space—there are also many interesting exhibits, notably Adele Williams' Bermuda scenes, a large and strong landscape by O. N. Chaffee, a half-length portrait of a child—true and fresh in color by G. Lawrence Nelson, an effective three quarter length standing woman's figure by T. A. Graham, and good works by H. A. Vincent, J. W. Stroud, and J. Berchholdt.

There is a case of miniatures and some sculptures but these, with many other exhibits, must await notice for another week, when they can be mentioned, with the names of their producers.

J. B. T.

ART WORK FOR MRS. ARCHBOLD

Through the will of the late John D. Archbold, president of the Standard Oil Company, his widow receives several paintings and tapestries contained in the financier's Tarrytown residence and his town house, 375 Park Ave.

Among the pictures is Alma Tadema's "The Coliseum," valued at \$10,000, and hanging in the Tarrytown home.

A Beauvais tapestry hall hanging, representing a vintage festival, was appraised at \$15,000, a Kirmanshah rug at \$2,000, and an antique Brussels tapestry at \$2,000. The most valuable painting in the Archbold city home was "Weaving Her Fate," by H. Sidons Mowbray, appraised at \$750.

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RAINSFORD ON BARNARD STATUE

The former Rev. W. S. Rainsford, of St. George's Church, writes the N. Y. "Sun" on the Barnard statue of Lincoln as follows:

"Last May I happened to be spending some days in Cincinnati. Dining with a number of intelligent citizens, the question of Barnard's statue came up for discussion. Some admired it, some did not. That a replica of the statue had been offered to England and accepted I do not think any one present then knew.

"I rose up early the next morning, before the city was awake, and making my way to the square where it stood looked at it patiently from every side and for quite a long while.

"To me that morning the work seemed the work of a crank. The Lincoln whose great face and mournful searching eyes had looked down on my study table for years; the Lincoln that knew men's sorrows and disappointments, for he himself had suffered, but who had stood, firm as a great rough pine tree, against all blasts, who had conquered his own despair, and had taught a great nation to conquer its despair, was not there. In his place stood before me nothing more than a crushed and beaten country lout, mournful of figure, neglected and dirty in person. No leader he; no capacity for leadership; no sign of vision.

"The picture of Lincoln I refer to is rare. Some country photographer must have taken it, I think, during the Douglas campaign. Lincoln is close shaven, and the firm, strong lines of the great bony face stand out as they should in a statue.

"That Mr. Barnard's statue should go to London, and there be placed in the very finest setting still unoccupied in that great city, the square before the houses of Parliament, seems to me nothing short of a calamity.

"Our artists and architects are not easily induced to voice in public their opinions. I am privileged to know some of them, and among such as I know the opinion is almost universal that Barnard's statue of Lincoln should not go to England."

Enduring Effigy in Bronze

In a letter to the N. Y. "Times," Gen. Rush C. Hawkins declares that the Barnard statue does not represent Lincoln. His comments follow:

"Barnard's statue of Lincoln, seen from photographs, shows a singular image which from an art viewpoint appears to be impossible of classification. In its execution it is neither academic nor of anatomical treatment, showing a human being, who, if alive, could move; and about the whole there is an absence of naturalness, the other essentials involved, and it stands for an enduring effigy in bronze, approaching the unique for its trifling ugliness and want of dignity. Its weak, meaningless face is possibly its most objectionable feature, but in no sense does it represent our truly great President. It has been condemned by experts, by others, and most of all by the pathetic appeal against it by his son. The presenting of it to a friendly nation, to be displayed in the most conspicuous position of its capital, is an offense against good taste and of questionable value when considered in connection with social intercourse between nations.

"President Lincoln was our most distinctive, com-

pletely original and interesting personality, and notwithstanding the circumstances of his birth, he was born a gentleman in the better sense of that much abused and misplaced signification, and he could never have been aught else. He came into existence adorned by all the essentials of the better manhood firmly implanted, absence of selfishness, free from the empty vanities, undeviating consideration for the rights of others, a heart filled with kindness for every living creature, an ever-flowing fountain of human sympathy for the unfortunate, a great store of intelligence, a rare sense of humor, an emotional power of noble speech, and, over and above all, he was supreme in the fidelity which he brought to the discharge of every obligation imposed. It was the combination of these qualities which enabled him to hold the even course he did through the four years of our national trial and his unprecedented anxieties.

"It can be said of him that from the first of the momentous upheaval he was the light that showed the way, the leader over an unknown path beset by unexpected dangers, often through a wilderness of doubt, anguish, and despondency, until the end, when light out of darkness broke in upon a united country. His work was finished when an assassin's hand that slew him introduced him to the whole world that he might be known, to be loved, and to live in the hearts of all humanity.

"Does the Barnard statue in any respect represent this truly great man?"

Mrs. Roberts Defends Barnard's Lincoln
Editor, AMERICAN ART NEWS.

Dear Sir:

I would like to ask space in the ART NEWS to speak of the photographs of George Gray Barnard's Lincoln, recently published in "The Touchstone Magazine." These photographs were made by Mr. Van der Weyde at my request and are of the original model of the first head of Lincoln, designed by Mr. Barnard—the model from which both the statue in Cincinnati and the one going to England have been made. I have been familiar with this model for many months—long before any controversy came up about Mr. Barnard's Lincoln—and have seen both the Cincinnati statue and the one that is going to England, so that I can assure you that this is the original for both.

When we decided to publish an article about the Barnard Lincoln in "The Touchstone," we wished to have the best photographs that could be made, instead of the worst, as has evidently been the desire of some of the publications printing inconceivably poor reproductions of Mr. Barnard's work. These photographs were made in Mr. Barnard's studio, with good overhead light instead of out of doors in a diffused light at an angle that would intensify every shadow.

I feel that few people have followed Mr. Barnard's work on the Lincoln more carefully than I have, from this first model to the English statue. Therefore, I have a right to say that the photographs which were published in "The Touchstone Magazine" seem to me by far the best reproductions of the work that have gone out—also they have proved wholly satisfactory to the artists who best know Mr. Barnard's work and to the men who are sending it to England. No question will arise about the authenticity of these pictures from any one who has seen the original head of the statue; but up to the present time the people who have organized the attack on Mr. Barnard, and those who have subscribed to the attack, have not seen the statue, and in most instances, have not seen the original head. It is an attack based almost entirely on discredited photographs or photographs taken for the purpose of discrediting the monument. I am astonished to read in the ART NEWS the names of various artists opposing Mr. Barnard's Lincoln who have never seen any model of it nor the statue itself. It seems to me that an attack on an artist, through misrepresentation of inadequate photographs, is both unintelligent and untrustworthy. Having seen the statue which England has accepted, in all its majesty and beauty, without any of the gross or comic or mean attributes alleged against it, I am more than ever bewildered by the attitude of the originators of this slander and of the men and women who subscribe to it, without informing themselves of the truth—in other words—without seeing the model or the statue, or both.

My statement in regard to the photographs, published in "The Touchstone," can be verified by the early photographs taken of the model months ago. I believe they were published in many newspapers, so that the work of verification will be very easy.

Will you kindly add to your list of people who stand for Barnard's Lincoln, the following names:

Dr. Albert Shaw, Henry P. Davison, Col. Harvey, "North American Review," Charles H. Hughes, Melville E. Stone, Ida Tarbell, Charles Dana Gibson, Thomas Hastings, Daniel Chester French, Abbot Thayer, George Haven Putnam and Andrew D. White.

You quote The London "Times" as being against Barnard. I have a copy of the "Times" here on my desk which gives a column ardently in praise of the Barnard statue. The "North American" of Phila. has come out in several editorials strongly for the statue. The N. Y. "Globe" has printed a number of editorials and articles in favor, and the "Outlook" stands strongly for Barnard's Lincoln.

Very sincerely yours,

Mary Fanton Roberts.

Editor, "Touchstone Magazine."

N. Y., Oct. 31, 1917.

EXHIBITIONS NOW ON

Colonial Painters at Ehrlich's

The second in a series of exhibitions of works by early American artists, comprising examples of Copley, Trumbull and other Colonial Painters is on at the Ehrlich Galleries No. 707 Fifth Ave., to Nov. 8.

There are 15 interesting works in the present display, out of the 19 cataloged, the portraits of Mr. and Mrs. Brooks by James Frothingham and those of Mr. and Mrs. Mathewson of Charleston, S. C., by Copley, having been sold just previous to the opening of the exhibition, October 27.

Of the remaining 15 all are portraits, excepting the strong and interesting composition work of John Trumbull, the "Trial of Major Andre" which has unusual as well as historical value.

The two examples of Copley are unusually good—one a three quarter length standing presentment of "Baron Newhaven", admirable in pose and poise, and fine in expression, and the other a virile half length of "Thomas Barlow", with all of Copley's typical expression but richer in color quality than is customary with him. Henry Inman is represented by four exceptionally good examples, a half length of "Mrs. Samuel Gilman" in a quaint gown, a striking half length presentment of "William Inman", a virile bust of "John Van Buren" and a really remarkable half length of "James Livingston"—who, with his fine features and aquiline nose resembles a Roman Senator.

From the graceful, refined and at times strong brush of Robert Leslie there are a quaint half length of Amy Robsart, and a stunning bust presentment of James Wal-lach—which in pose, expression and rich color might be mistaken for a Lawrence whose work greatly influenced the artist. An excellent example of Morse is the half length of the refined and intellectual spect-acle Dr. Charles Thomas Jackson and John Neagle's half length of the Rev. James Whitman has his accustomed strength of drawing and modeling, and hot flesh tones. A delightful fresh colored child's portrait, "Master Wayne", is by Bass Otis, and there is a typical portrait by Rembrandt Peale of William Coleman and a most tender and refined one of "A Lady" by Peter F. Rothermel. A third in the series of these exhibitions to open about November 10 will be of portraits by Stuart and Sully.

Works by Allen Tucker

Allen Tucker, who recently sailed for France, to take up war relief work there, from which patriotic endeavor he returned last spring, has an exhibition of some 24 oils, with a number of pastel and chalk drawings, at the Montross Gallery 550 Fifth Ave., on to Nov. 17.

The exhibition is a delightful one and should be seen by all art lovers, for the artist is one of the strongest and most versatile of modern American painters. Facility, strength and cleverness are his attributes and his work has the charm of spontaneity, so that the visitor at once feels that he paints for sheer love of his art. He is a colorist and his landscapes, and the one marine shown, are all in a high key, flooded with sunlight and full of air. Joyous indeed are these "Happy Autumn Fields," which Mr. Tucker depicts so well and truthfully, notably "The Trees," "A Hill Farm," "The Ridge," with its fine stretch of country, "Fields," "Pastures" and a "Sunny Valley," while in the coast scene and marine, "Cranberry Island," the blue waves dance in the sunlight.

In his six portraits, the artist shows as much strength as in his landscapes. Striking indeed is the full-length, standing presentment of a tall thin woman, against a dark background—a clever decorative arrangement which in a certain pose recalls de la Gandara's swan-like subjects. The "Book of Verses," a half-length of a girl reading, is also clever in arrangement and very natural in pose and expression, while "The Smoke," a half-length of a young woman in profile, painted almost in flat tones, with a wealth of auburn hair, is exceedingly effective. A full-length, standing presentment of a man in evening dress is truthful and strongly painted, as is also a bust presentment of a younger man, very true and fine in color. Altogether an exceptionally interesting and attractive display.

Paintings of Cala. at Arlington Galleries

Miss Anne M. Bremer is holding her first N. Y. exhibition at the Arlington Galleries, 274 Madison Ave., through Nov. 24. A "modernist", but not an "extremist", Miss Bremer shows some interesting work in the 27 oils forming the display, and if her color is at times somewhat crude, its brilliancy is well adapted to her Cala. scenes. Her canvases are brushed with a firm, strong stroke, and are all marked with imagination and character. "Cypress Trees at Los Gatos", is one of the happiest examples of her style, and "An Old Fashioned Garden" is a riot of color, yet with a certain mellow-ness. In "Sentinels," two pine trees on a rock overlooking an expanse of blue sea, Miss Bremer shows power of conception.

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An Impressionist at Goupil's

A representative of the modern impressionist school in Italy, Pieretto-Bianco, is giving his first exhibition in N. Y. at the Goupil Galleries, 58 W. 45 St., through Nov. 22. All those who visited the San Francisco exposition will recall this artist's mural painting, "The Triumph of Rome", regarded by many as the finest mural in the exposition, and the present exhibition of 31 canvases stamps him as an artist of strong originality and versatile talent.

Of the three portraits on view, that of Enrico Caruso, painted last spring, prior to the great tenor's departure for South America, occupies a place of honor, and was declared by the sitter to be the best portrait ever painted of him. It is characteristic in every point, and is moreover, as a work of art admirable. Two dreamy Venetian scenes, are strongly suggestive of Turner, while the other side of Mr. Bianco's talent is vividly represented by his N. Y. views, in which the architectural developments of the city are treated in a manner at once graphic and poetic. The still-life canvases are brilliant with an oriental touch that gives them an interest quite unusual in such compositions.

Decorative Screens at Folsom Galleries

Paintings and decorative screens by John Wenger, are on view at the Folsom Galleries, 396 Fifth Avenue, to Nov. 15, and have interest from the value they have for stage settings. A weird imagination that evidently delights in strange and unconventional scenes and methods marks all the work in this exhibit. It has much color, sometimes rich in tone, but not always happily combined. The artist is evidently sincere in his conception of art and beauty.

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W. J. Beaulieu's Paintings of N. Y.

An exhibition of works by William Jean Beaulieu is on at the Milch Galleries, 108 W. 57 St., through Nov. 17. The display is made up of oils, watercolors, pastels, lithographs, pencil drawings and crayon sketches, mostly of N. Y. buildings and scenes. This comprehensive exhibition shows the versatility of the artist, who endows with rich color and warmth of tone everyday scenes of N. Y. life, imparting to churches and public monuments a brilliancy and beauty, in striking contrast to his "Night in Avignon," and "St. Martin's in the Fields," which are in soft, mellow tones. Many of the canvases are of considerable architectural interest, and their excellence from this point of view is especially notable in such pictures as: "Metropolitan Museum," "City Gate," "Public Library," "Wild West at Madison Square Garden," and the "Washington Arch."

The ten watercolors in the display are in a lighter key, the brightness and gayety, characteristics of Mr. Beaulieu's work, finding an easier expression in the lighter medium. The lithographs and drawings form an interesting complement to an excellent exhibition.

English Paintings on View

A group of six notable paintings of the early English school, and including examples of Allan Ramsay, Richard Wilson and Joseph Highmore, forms an interesting display in the galleries of Scott and Fowles, 590 Fifth Ave.

Of especial historic interest are the two three-quarter-length, standing portraits of John and Richard Penn, sons of William Penn, by Joseph Highmore.

The classic landscape by Richard Wilson in which a group of Pilgrims are noted on their way to Rome is of unusually fine quality. Allan Ramsay is represented by portraits of Lady Walpole and Sir Robert Walpole, and also by a decorative figure piece. These pictures may be seen for several days.

Drawings and Engravings at Ferargil

Drawings by Howard Giles, and wood-engravings by William G. Watt, form the display now on at the Ferargil Gallery, 24 E. 49 St., to Nov. 10. Delightful views of Great Britain are admirably portrayed in this series of 13 drawings by an artist who treats his subject con amore. The engravings on wood are fine examples of the art. "The Harvest," after L'Hermitte, "A Music Party," after Gabriel Metsu, and "Andromeda," after Carolus Duran, are possibly the most interesting of the 9 numbers on view.

Four pastels by J. Alden Weir complete a small but interesting exhibit.

Modernists at the Penguin

The Penguin Club, 8 E. 15 St., is holding an exhibition of paintings and sculptures, to be sold at auction Sat. evening. Albert the extremist tendencies of many of the works on view, interest attaches to some of them as indicating a certain evolution from the crude methods noted in former exhibitions by members of the club. Some well known artists have contributed to this display, among whom must be mentioned: Van Dearing Perrine, Walt Kuhn, William Glackens and Arthur B. Davies.

E. Irving Couse has returned to his studio, 58 W. 57 St., from Taos, N. M., where he spent the past summer painting his well-known pictures of Pueblo Indians.

Taos Society of Artists

The Taos Society of Artists will hold an exhibition of their work at the Hotel Majestic, Nov. 20-Dec 25 next.

After the showing here the exhibition will go on a circuit tour to Boston, Chicago, St. Louis, Des Moines, Kansas City, Denver and Colorado Springs, and will finish in Santa Fe.

The members of the society are E. Irving Couse, pres't.; Bert Phillips, E. L. Blumenschein, J. H. Sharp, Victor Higgins, Walter Ufer, Herbert Duntan, O. E. Berninghaus and Julius Rolshoven.

Another exhibition of the society will be held at the opening of the Archaeological Museum in Santa Fe on Thanksgiving Day. This exhibition will later visit Los Angeles, Pasadena, Santa Barbara and San Francisco.

Shepperd Pictures at Union League

Mr. James G. Shepperd, now resident in N. Y., who exhibited his collection of modern American oils at the Lotos Club several years ago, is to hold an exhibition of some 39 of his pictures at the Union League Club, Nov. 9 and 10, including American, Barbizon and modern Dutch canvases, also five pictures, painted by the late Mather Maris, who recently died in London.

Cooper Union—Woman's Art School

Frank P. Fairbanks and Eugene F. Savage, fellows of the American Academy in Rome, will be instructors in the advanced classes in decorative design and figure drawing and composition at the school this season.

In addition to advanced problems in general decoration, the work of this newly established class embraces drawing from life, as well as the study of the human figure on a system designed to simplify and facilitate its application to general pictorial subjects, and to mural decoration.

The advantages offered by this class are called to the special attention of those students entering upon practical pictorial work generally, as well as to those who desire to fit themselves for efficiency in those higher decorative subjects which involve the human figure.

Miss Anna Curtis Chandler of the Metropolitan Museum is giving a series of lectures on "Stories for Adults," at the Brooklyn Institute. The stories are illustrated from pictures at the Metropolitan Museum. A number of photographs of dolls in national costumes are particularly pleasing and exact as to detail. These costumes have been only perfected after ten years of study.



MISS CLARA AUWELL
(Bas-relief)

V. Miserendino

To Honor Eakins' Memory

The Metropolitan Museum will honor the memory of Thomas Eakins of Phila., by an exhibition of his work from Nov. 4 to Dec. 3. The exhibition will include some sixty canvases, representative of his art, and among them, a number of large paintings and portraits of celebrities.

The exhibition will be of interest to all who admire American art and a fitting testimonial to the talent of a painter widely known for his strong portraiture and genre work. Mr. Eakins was also an art instructor in Phila. and left his impress upon the Pa. Academy, where he organized the system upon which the present school is now based.

His death occurred in the summer of 1916, and for some time there was no effort made to place his art collectively before the public. The coming exhibition, therefore, which Mr. Bryson Burroughs has arranged, will be awaited with interest.

Bas-Relief of Miss Auwell

A portrait in bas-relief, in bronze of Miss Clara Auwell, harpist, composer and poet of Brooklyn, N. Y., has just been completed by Vincenzo Miserendino, who has a studio at 1947 Broadway, New York.

The sculptor has endeavored to portray the qualities of the musician in his portrait of Miss Auwell, who in addition to other talents, has won favorable recognition as an inventor.

The head is well modeled and the subject is posed holding a harp which appears in the background of the composition.

This bas-relief will be offered by M. Miserendino to the winter exhibition of the National Academy.

An exhibition of paintings and drawings by W. C. L. White will be held at the galleries of the Touchstone House, 118 E. 30 St., Nov. 5 to 18.

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HOW TO HELP ARTISTS

"Several years ago," says the Chicago "Evening Post," "a group of art patrons realized that certain painters in Chicago might enrich the galleries if they had the opportunity to go away to more paintable scenes. Accordingly a small syndicate was formed which paid in advance for a certain number of canvases, giving the painter elected a check before setting forth on his journey. The result of the first experiment was so gratifying to both artist and patrons that the syndicate continues, Carter H. Harrison being the founder and a member. By this plan the painter can go far in search of inspiration scenes, and the patrons become owners of a stated number of pictures, and to all reports the scheme is satisfactory from every side, and all the artists have advanced considerably in the estimation of the public."

"The syndicate sent Alfred Janssen on two sketching trips into the North Woods, once in the winter and again in the summer. Later on it sent Walter Ufer on three trips to the Indian country. It sent Victor Higgins on his first trip West. It has been the plan to commission the artist to paint a certain number of canvases and to pay him for them in advance, in that way making it financially possible for him to make an extended trip. Last year, for instance, Ufer, in addition to his prize pictures, 'The Solemn Pledge' and 'The Land of Manana,' painted eight pictures for the syndicate, and for these canvases was paid in advance. This year Martin Hennings has been sent to the Grand Canyon, Laguna, Santa Fe, San Juan and Taos. He has commissions for ten canvases. The nice part of the scheme is that the syndicate gets good canvases at reasonable prices and the artists have their trips financed for them. They start out with sufficient orders to pay all their expenses over a time in which they can paint exhibition pictures as well as canvases for general sale. Is it not a good idea for others to follow?"

F. Luis Mora and the American Indian

F. Luis Mora has returned to his studio, at 142 E. 18 St., after a vacation spent in Conn. He returns fired with enthusiasm for that great symbol of life in the open, the American Indian, and is now busy with Indian compositions, using sketches he made in Arizona six or seven years ago. Mr. Mora hopes to associate the color which he has developed through his Spanish interests with the Indian subject, interpreting thereby the life of the Indian, both physical and spiritual. Mr. Mora's brother spent three years with the Hopi Indians and with him has been interested in the subject from boyhood.

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Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

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When a change of address is requested,
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WAR POSTER EXHIBITION

The arrangements for the coming
exhibition of the War Posters of all the
Allied and neutral nations—for some-
what paradoxically some of the neu-
trals have put out posters relating to
the war—which we have devised, and
which will be held under our auspices
in an accessible and fine gallery in this
city about the end of November—are
progressing, and we have had every en-
couragement from the publishers and
owners of these posters, the artists
making them and many art lovers and
collectors, and have already received
for exhibition and sale, and on loan,
a large and varied assortment of the
most effective and artistic of these pro-
ductions.

As we said last week, the purpose of
the exhibition, all the proceeds from
which will be given to the Red Cross
or some other deserving war charity
or work, is to afford an opportunity to
the many art lovers, desirous of form-
ing collections of war posters to see
and study the best of these in one cen-
tral place and to there make their selec-
tions, and also to give art lovers in
general, a comprehensive idea of how
the artists of the Allied and neutral
nations view the war.

We will gladly welcome any sugges-
tions and any gifts or loans of war
posters for the coming display, the de-
tails of which we will hope to announce
next week.

Salmagundi Club Plans

Pending removal of the Salmagundi Club
to its new Club House, 47 Fifth Ave., all
activities will be temporarily suspended
for some three weeks, when it is expected
that the new quarters will be ready for
occupancy. Meanwhile the hospitality of the
National Arts and Princeton Clubs has been
courteously extended to the Salmagundi
members. All correspondence should be
directed to the office in the new building.

The prospectus of coming exhibitions for
the season—1917-18—states as approximate
date of the combined watercolor, illustration
and etching exhibition to which pastels are
also eligible, Dec. 7-22. Annual auction
sale, Feb. 8-15; Annual oil exhibition, Mar.
8-23; and thumbbox exhibition, Apr. 12-27,
1918.

TO ADD TO ARTISTS' INCOMES

The suggestion has frequently been
made of late that dealers, and even art-
ists themselves, might rent out pic-
tures, sculptures and even decorations
—to the end that added income might
be obtained in this way for works not
immediately saleable. We note in our
London letter this week that this idea
has been put into successful operation
by Mr. Roger Fry's Omega art shops
in that city, and we see no reason why
the same plan might not be as success-
ful in this country.

Some enterprising dealer should
make a trial, at least, of the renting
out of pictures and sculptures to art
lovers, either to those of slender purses
or their richer fellows who are not pre-
pared to make an outlay for the time—
both of whom would presumably be
willing to pay a reasonable sum for
the adornment of their homes or apart-
ments with such works for a period,
which could be extended if the works
were not needed at its expiration, or on
call—to which should be added the cost
of insurance, transportation, etc. We
feel confident such a rental plan for art
works, the details of which could, it
seems to us, be easily arranged—would
not only be of financial benefit to art-
ists and dealers, but would greatly aid
in the furtherance of art taste and
knowledge in the country.

In this connection we also call atten-
tion to the success noted elsewhere in
this issue, of the Chicago syndicate of
local art lovers, which, at its own ex-
pense, through funds co-operatively
raised by its members, send, out good
painters every season to produce pic-
tures, which they agree to sell to the
syndicate at reasonable prices, and
which on their completion are distrib-
uted to the members of the syndicate,
also at reasonable prices. This admir-
able plan gives often able artists needed
outings, free from financial cares,
which freedom enables them to do the
better work, and provides the art lov-
ing syndicate members with good pic-
tures, at a low cost, for their homes. Mr.
Carter Harrison and his associates in
the Chicago syndicate are to be con-
gratulated upon this excellent idea.

CORRESPONDENCE

New Art Society Born

Editor, AMERICAN ART NEWS.

Dear Sir:

That artists can buy Liberty Bonds and give
birth at the same time to a brand new baby
Society of Art, is proof of their faith in success,
even during a period of the present tension.

This infant is christened "The Society of
Painters of New York," and opened its first
annual exhibition in the council room of the
Academy yesterday. The object of this
society is travel, and the first show is to
be sent through the country in a rotary ex-
hibition to which the best galleries in the
country are offering it hospitality. Among
the exhibitors are men and women as
familiar to the public.

Let us give it "God Speed."

N. Y., Nov. 3, 1917. Elizabeth Watrous.

Vanderlyn Portrait of Gallatin

Editor, AMERICAN ART NEWS.

Dear Sir:

William Dunlap, in his "History of the
Rise and Progress of the Arts of Design in
the United States," published in N. Y. in
1834, speaks of a portrait of Albert Gallatin
painted by John Vanderlyn, a commission
from Aaron Burr. If any of your readers
have any knowledge of such a painting, will
they kindly communicate with the undersigned,
care of the AMERICAN ART NEWS.

Yours very truly,

N. Y., Oct. 29, 1917. X. Y. Z.

COLLECTING WAR POSTERS

Of immediate importance to poster col-
lectors is the interesting brochure on
posters and pictures relating to the great
war by Mr. Louis N. Wilson, the Librarian
of Clark University, Worcester, Mass., of
which the university owns 1,060 examples.

Mr. Wilson in his brochure says that the
posters issued in England "are essentially
for recruiting purposes; are simple, direct
and forceful, and have a pictorial quality
element." Among the library's collection
are "Be Ready, Just Now," a single figure
of a soldier in uniform bearing a great
bayonet, "Kitchener appealing for Volun-
teers" and Lord Nelson uttering the mem-
orable words "England expects," etc., and
asking the men of 1915 "Are You Doing
Your Duty Today?" "Brangwyn's Prisoner"
and "Violation of Belgium" are most dis-
tinctive. For some of these posters the
library paid \$5, \$10 and \$25 each.

"France needed no recruiting posters,"
says Mr. Wilson, "and so the Government
published posters to appeal for war relief
and donations to the Serbian and Belgian
reconstructive work. These have not so
great a pictorial element as the English,
but have much charm."

"In one a German soldier is shown drink-
ing from a chalice while another depicts a
victorious attack made by French soldiers.
There are also Government proclamations,
rules and regulations, official war photos
of ammunition transportation, and ruined
churches."

"Germany," continues Mr. Wilson, "pub-
lished photos of German and Austrian of-
ficers and news of devastations by Russians
in East Prussia. There are also among the
German posters drawings by A. Langen of
victorious soldiers feted by pretty German
girls."

"The Russian posters," says Mr. Wilson,
"were cheap and gaudy, representing gal-
lant soldiers. Later they were better in
subject and drawing. The best, however,
are the Loan Cartoons, lent by Mr. and
Mrs. Frederick Corse of Petrograd. These
show an English and French influence, as
in that of a man standing with fixed bayonet
in a trench."

"From Holland," states Mr. Wilson,
"come Raemakers' cartoons showing the
cruelty of German soldiers towards the
Belgian peasants. These are in four sets."

The Japanese posters Mr. Wilson con-
siders rather cheap and highly colored.
They are called "Illustrations of the War."

The English colonies, according to Mr.
Wilson, have contributed largely and well
to war posters. From Australia come seven,
following the English in style and color. One
in silhouette shows a boy scout standing
in front of his perplexed father with the
inscription "What will your answer be when
your boy asks you, 'Father, what did you
do to help when Britain fought for freedom
in 1915? Enlist now.'" But the most striking
of the Australian posters is a large one
in yellow, black and blue, with the Sphinx
and the Pyramids and a line of thin red
"eroes."

"The Canadian posters," says Mr. Wilson,
"are naturally modeled after the English—
the chief distinction being that they have
the text, sometimes in French and some-
times in English. Looking over these as a
whole, one is inclined to give preference to
those in French, although all are good. If
we were to offer criticism, it would be that,
in most cases, they are overloaded with
reading matter and copies of letters in
script are never very effective on posters."

Mr. Wilson might have mentioned the
stirring poster of "The Lion and his Cubs."
—Ed.]

Mr. Wilson evidently had not seen the
two beautiful and inspiring war posters
drawn and colored by the Serbian artist
Mittlecwitch for the Italian Government,
when he published his brochure, the
"Finalmente" and "Sempere Avanti," which
the ART NEWS has claimed for some time
are far and away the finest war posters yet
produced.

In closing, Mr. Wilson says: "The poster
the best form of advertising, and hold that
the billboard, suitably located and con-
trolled, might be raised to the dignity of a
civic and national asset."

It is noticeable that Mr. Wilson does not
discuss the American war posters. The
ART NEWS has several times alluded to the
general weakness and paucity of idea shown
in these—but there are some notable ex-
ceptions such as Renterdahl's admirable
navy works and such appealing ones as
"Columbia, Calls," "Uncle Sam, I Want
You," etc. The Red Cross magazine for
August last published a number of repro-
duction in colors of the most artistic war
posters of the belligerent nations, and else-
where on the editorial page of this issue
will be found the announcement of a large
and comprehensive exhibition of war posters
—now being organized, and soon to be held
for a war charity in a suitable N. Y. gallery
by the AMERICAN ART NEWS, where lovers
of and would-be collectors of poster art,
can see, study and secure examples of war
posters collected from many sources and
representing all nations which have pub-
lished such posters since 1914.

OBITUARY

George Simons

The death is announced of George
Simons, an artist widely known through-
out the West a generation ago, at Long
Beach, Cal. He was 83 years old, and was
formerly a pioneer settler of Council Bluffs,
Iowa. For about twelve years he had been
living on the Pacific Coast.

Some of Simons' most valuable paintings
were made for the late Gen. Dodge, and
they are among the collections of the Dodge
heirs. Mr. Simons accompanied Gen.
Dodge in the original surveys for the
Union Pacific Railroad, and many of the
historic incidents and scenes were pre-
served on canvas. One of the most meri-
torious of these, "Kit Carson's Last Shot,"
shows the great scout in a deadly duel with
an Indian chief, whose horse Carson has
caught as its rider falls from the bullet of
the "horse pistol" carried by the scout.

Gen. Dodge used many of Mr. Simons'
sketches in his writings on frontier subjects.
Mr. Simons also went with Gen. Dodge to
the Civil War.

Lieut. Athos Casarini

Lieut. Athos Casarini, of the Italian
army, an artist well known in Brooklyn,
where he lived for several years, was killed
in the recent battle of San Gabriele.

The artist was born in Bologna, Italy, in
1884, and, coming to America, made his
home in the Poplar Street Studios, Brook-
lyn. When the rupture between Austria
and Italy occurred he returned at once and
offered his services to his country.

Noteworthy among Casarini's works were
his paintings of the Manhattan skyline and
other harbor views. The masses of build-
ings and the incessant energy of the
metropolis exercised a remarkable influ-
ence over him and his best work was de-
voted to its expression.

Hamilton Easter Field, who knew Casa-
rini intimately during the years he spent
here, recently said that Casarini would un-
doubtedly be considered as one of the lead-
ers in the "futurist" movement in America.

Frank Crane

The death of Frank Crane, cartoonist and
illustrator, occurred at his late residence,
New Rochelle, N. Y., Oct. 26.

He was born sixty years ago in Rahway,
N. J., and was a member of an old American
family which founded the town of Cran-
ford, N. J. He was a cousin of Stephen A.
Crane, the writer.

After graduating from the Academy of
Design schools he became a cartoonist for
the "World" and later joined the Phila.
"Press." Subsequently, Mr. Crane drew
cartoons for the N. Y. "Tribune" and
"Herald" and the Boston "Herald." He is
survived by his wife and a son.

Charles F. Keary

A dispatch from London announces the
death of Charles F. Keary, novelist and
writer, and formerly a member of the staff
of the British Museum. He was the author
of works on history, and also wrote on anti-
quarian subjects.

Giulio Monteverdi

A dispatch to Washington under date of
October 5th announces the death of Giulio
Monteverdi, a distinguished Italian artist,
which occurred in Rome. He was eighty
years old.

Issac S. Taylor

Issac S. Taylor, chief architect of the
St. Louis Exposition, died in that city,
Oct. 27.

Funeral of J. Carroll Beckwith

The funeral of J. Carroll Beckwith took
place Sunday aft. last, in St. Thomas'
Church Chantry, and was attended by
many prominent members of the art, social
and literary worlds of N. Y.

The services were conducted by the Rev.
Dr. Ernest M. Stires, assisted by the Rev.
Dr. Atkinson.

The honorary pallbearers were: Herbert
Adams, Edwin H. Blashfield, Algernon S.
Frissell, Roland Knoedler, Kenyon Cox,
George de Forest Brush, William A. Coffin,
Charles M. Dewey, H. Bolton Jones and
Charles Howland Russell. The interment
was in Kensico Cemetery.

Sale of F. D. Sherman Library

Of interest to litterateurs is the announce-
ment that the library formed by the late
Frank Dempster Sherman, the poet and a
professor at Columbia University, has been
placed on exhibition at the Walpole Gal-
leries, 10 East 49 St., to be dispersed at
auction on Monday aft., Nov. 5.

The collection numbers more than 400
volumes and includes first editions of Bret
Harte, W. S. Gilbert, Eugene Field, Mark
Twain, Longfellow, Joel Chandler Harris
and W. D. Howells.

It also includes numerous photographs of
famous actors and actresses of the English,
American and Parisian stage. Among those
represented are Eleanor Duse, Edwin
Booth, Henry Irving, Ellen Terry, Fanny
Davenport, Sarah Bernhardt, Richard Mans-
field, Maude Adams and Mme. Rejane.

LONDON LETTER

London, Oct. 23, 1917.

I mentioned last week the forthcoming sale at Christie's of the Medici Archives and promised further details of this most interesting collection of letters, account books, records and pamphlets of every description bearing on the life of this famous family. There is a double fascination in connection with these documents, for not only do they pertain to a house that has left its indelible mark upon the history and art of its own age and of the ages which have succeeded it, but their contents have never yet been made public; they have remained in secrecy without access of any kind being permitted to them, and it is generally believed that there will now be revealed many important facts in Italian statecraft which have hitherto been wrapped in mystery. The Medici, it must be remembered, were not alone nobles and statesmen; they were intimately connected with the commercial life of their day; they controlled the banking world, directed the import and export of merchandise, and lent money in large sums. When, in addition to activities such as these, it is borne in mind that they were extremely erudite men, with a profound knowledge of literature and the fine arts, and that they brought this knowledge to bear on their various transactions, often bartering foodstuffs and materials for rare books and objects d'art, it follows that the records which give full particulars of these undertakings cannot fail to be of the most vital interest. It is understood that the light which they throw on the life of the day will entirely revolutionize the present conception of this most interesting period of Italian supremacy, and that it will cause a thorough reevaluation of past events. Naturally they are of far greater value if kept in their entirety than if, as will probably happen, they are scattered to different purchasers, an eventuality which it is greatly hoped may somehow be avoided.

Oriental Art Importations Restricted

The restriction of imports from the East is making it a matter of the greatest difficulty to obtain, for instance, Oriental China, lacquer, carpets and other Eastern art works, the dealers who specialize in these wares having no prospect of renewing their stocks when once these have been exhausted. The lucky few who are well provided with such things are reaping a harvest, while several who prior to the war were in the unfortunate position of being overstocked, a state of affairs which is only too easy for those who have a flair for advantageous buying, are now congratulating themselves in regard to a condition which they formerly deplored. Only yesterday I was shown by a certain firm a collection of fine blue-and-white which some time back they had bought intact from a private collector. The same collector is now approaching them with a view to buying back his own collection at a very considerably higher price, in consequence of his finding it an impossibility to replace it. This is all very well for the dealers, just now, but what will happen when their stocks are exhausted and they can obtain no more? No doubt they will discover a solution even to this difficulty, as they do to most!

Deedene Marbles for Copenhagen

When the last of the Deedene marbles were sold last month, no less than seven of these Hope heirlooms were purchased by the 17th Century Gallery of Old Bond Street on behalf of Dr. Marió Krohn, director of Thorwaldsen's Museum, Copenhagen. In addition to Thorwaldsen's masterpiece, "Jason," a full-length figure of heroic size, for which £273 was paid, and the "Psyche," also a full length, there were included four sculptured busts by the same sculptor as well as a bust of H. P. Hope, by Flaxman. It is interesting to know that Copenhagen is to be the ultimate abiding place of these works.

Pictures Rented Out

A novel and exceedingly practical departure has been inaugurated by the Omega Workshops (Mr. Roger Fry's venture) under the name of the Omega Picture Exchange. By subscribing the sum of two gns. a year, members may have on loan at their houses for a period not exceeding a year, either one oil or two watercolors, and may change these as often as every three months should they so desire. The artists will receive under this scheme 30 shillings a year for each picture they lend, and may at any time withdraw their work should an opportunity for sale occur. This scheme should prove of considerable benefit to art lovers who cannot afford to purchase on their own account, as well as to artists who in this way will increase their public and chances of sale. There will be at least 50 pictures kept at the workshops for the choice of subscribers and these will be by artists of the "Post Impressionist" order. There is no reason why this excellent and ingenious plan should not in course of time be widely developed.

L. G.-S.

CHICAGO

The approaching annual exhibition of American Oils and Sculptures is at the Institute of course, the chief topic of interest in all the studios. Most of the artists have returned from their summer habitats, and only the New Mexican devotees still linger in the warm Southwest. But they too will probably show up in time for the opening reception Thursday next, to take part in the delicious coffee and tea served at the occasion and to receive congratulations on their work.

I have already commented upon the compositions of this year's jury. Lena McCauley in the Evening Post points out the absence of a woman among the artists chosen for said jury. Miss McCauley's remark implies a criticism which is well justified, as among local artists there are several women to whom I would more readily entrust the delicate task of choosing among the works of their colleagues than to some of our men painters.

There is Pauline Palmer for instance, who, although not herself always above annoying defects in her painting, can be trusted to find the merits and faults in the work of others. Then there is Katherine Dudley, (Mrs. Clark Davis) whose taste is excellent and by no means as limited as one might judge from her preference for a certain manner shown in her work. The opinion of any one of these, and I could have mentioned one or two more, would have been a real aid to the deliberations of the jury.

A new arrangement which will be welcomed in principle at least, by most artists and critics, has been made this year in the manner of "inviting" canvases. Instead of using an old and never revised list of painters who were asked year after year, to "send in anything they wanted", Mr. Eggers has invited individual canvases and some from new men. This new departure signifies probably, that we may find work from some less known artists, and has the advantage of deferring to the merit of work, and not, as frequently has been the case, to a long out-lived reputation of its author.

I paid a visit to the Arts Club rooms the other day. They had been turned over during the summer to Red Cross workers. The reception room looked quite restful and attractive, with its pale green curtains and the green coverings on the chairs and sofas. When I expressed my satisfaction to one of the officers of the club, with me at the time, he told me that with the beginning of the winter season the terrible bright red curtains and covers would again appear. I could wish the parties responsible for the "decorating" of the club rooms would walk over to the Art Institute applied arts exhibit and learn a lesson in good interior decoration. The Red Cross workers are to be envied. They surely would have gone stark mad had they been forced to work in the color surroundings in which the Arts Club chooses to give its reception to people, so-called, of artistic taste and refinement.

Edward Watts-Russell.

PITTSBURGH

An exhibition of watercolors by Winslow Homer and John S. Sargent is now on in the Carnegie Institute galleries through Nov. 27, and the exhibition is representative of the best work of both Homer and Sargent in the lighter medium. Homer's group includes some of the Houghton Farm series, the Tynemouth and Adirondack subjects and also several from the Bahama Islands series. In the Sargent group are Venetian, Spanish, Swiss, Canadian Rocky Mountain and Florida subjects. These paintings have been lent by many private collectors notably Mrs. N. T. Pulsifer of Mountville, N. Y., Mr. Martin A. Ryerson of Chicago, Mr. Desmond Fitzgerald of Brooklyn, Mass., Col. Frank J. Hecker of Detroit, and also by public galleries, including the Smithsonian Institution of Washington (Freer collection), the Cincinnati Museum Association, and the Brooklyn and Worcester Museums.

The exhibition will be shown at the art museums, in turn, of Cleveland, Toledo, Detroit, Minneapolis, Milwaukee, St. Louis and Rochester, after the closing of the Pittsburgh exhibition.

A Busy Woman Artist

Miss Helen M. Turner of 207 E. 17 St., has recently sold one of her small paintings through the Milch Galleries, to an out-of-town collector. Miss Turner has returned from her place at Cragmoor, N. Y., where she spent a delightful summer and where she painted a portrait of little Nancy Adams, the daughter of Judge Frederick Adams of Orange, N. J. This will be shown at the Little Gallery in the exhibition of "Portraits of Children," to open there Nov. 3. Miss Turner is holding a joint exhibition with Walter Griffin at the Memorial Gallery, Rochester, N. Y. She is also represented in a circuit exhibition of the work of four women painters sent out by Mr. Hollander of the St. Louis Museum.

PHILADELPHIA

The announcement recently made that the University of Penn.—Law School has acquired a portrait by Mrs. Elsa Koenig Nitzsche, of one of its most famous graduates the late John G. Johnson is of timely interest. Mr. Johnson did not sit for the portrait but the artist has succeeded, by the use of various data, photographs and quick sketches made in the Public Court Rooms, in noting upon the canvas the important essentials of the personality of the subject.

Further information in reference to the future of the aggregation of upwards of 1,700 pictures included in the Johnson Collection makes clear the fact that the sum of \$50,000, appropriated by Council for fire-proofing and repairing the building, housing this costly treasure will be almost entirely exhausted in reconstructing the floors, erecting fire-walls and rearranging some of the rooms. It will probably be found necessary, as was the case in adapting Hertford House in London for the proper exposition of the Wallace Collection, to make additions to the building already existing in order to obtain wall space with the right lighting.

The collection is especially rich in examples of the Barbizon, Dutch, Flemish, Italian and Spanish painters but the work of Americans is almost wholly lacking. The pictures are all over the house, taxing greatly its capacity, many of them hung on both sides of the doors, some are in the bath rooms, some on the floor resting against the bedstead and in other incongruous places, and extensive and patient research in the work of arranging them in schools and in chronological sequence will be necessary. The collector of these canvases, however, cared but little for the names on them or the schools to which they might be assigned. It was quality he appreciated, and by that alone he was almost exclusively guided.

The house, originally designed as a residence for Bloomfield H. Moore, E. 18th St., by the late Frank Furness, remodeled from designs by Chas. H. Burns for the late Francis Sully Darley is commodious enough as a dwelling, although in rather unsuitable surroundings, close to the "Black Belt", and has ample ground in the rear for a possible extension. Meanwhile, it is doubtful whether people in this vicinity, outside of a comparatively small circle, are taking much interest in the matter, judging from the curious indifference of public officials, of City Councils and of the Bureau of City Property, who, after voting nearly a million dollars of public money, have rested mainly on the initiative of executors of the Johnson Estate acting with the City Solicitor.

Eugene Costello.

In the room devoted to the work of Mr. and Mrs. William Willett, at the Phila. Art Alliance Building, there are shown, in connection with some wonderful figures in glass in their best manner—the drawings of several of the twenty-two aisle windows recently placed by them in the West Point Military Chapel—and a collection of unusual watercolors by William Willett, worth many thousands of dollars, in the miniature style, more like the early Italian school of watercolors. Among the finest of these are: "Christ at Emmaus," "The Wise and the Foolish Virgins," "God Shall Wipe Away All Tears," "The Marriage of Isaac and Rebecca," and a miniature of the artist's daughter—a much alive little figure in a pink hunter's coat and stock.

WASHINGTON

The Society of Washington Artists will hold their 27th annual exhibition at the Corcoran Gallery, Dec. 12-30. Entry card may be had from the acting secretary, Miss Leslie Jackson, The Concord.

The exhibition of "War Work in Great Britain and the United States," by Joseph Pennell, will be formally opened by Secretary Daniels in the National Gallery of Art, Thursday eve. next, Nov. 8. Simultaneously exhibitions of similar character will be opened under state auspices in Phila., Brooklyn, St. Louis, Cleveland and Detroit. This exhibit comprises 51 American and 49 British subjects, and gives a vivid idea of the vastness of the war work under way in these two countries. Mr. Pennell, himself, says that "war work in America is the most wonderful in the world" and these exhibits by the Government are for the purpose of making this work known to the people.

C. C. C.

DETROIT

Mr. Ralph H. Booth has been elected President of the Detroit Museum, to succeed Capt. D. M. Ferry, Jr., who is in the service of the Government.

Mr. Booth's promotion to the presidency of the Board comes after a long period of continued interest in the activities of the Museum. He served as a trustee for a number of years and was vice-president of the Board previous to his election to the presidency.

During November the Museum will show an exhibition of paintings by Frederic Clay Bartlett and of war work etchings by Joseph Pennell.

PARIS LETTER

Paris, Oct. 23, 1917.

A rich collection of engravings and drawings, with a few notable paintings, was sold at the Hôtel Drouot this week, under the auspices of M. André Desvignes, auctioneer. Examples of engraving by many famous modern artists made up the greater part of the catalog. Among these names are Toulouse-Lautrec, Rodin, Puvis de Chavannes, Huet, Géricault, Gavarni, Gauguin, Delacroix, C. P. Daubigny, Corot, Cézanne and others of note. There are also etchings by Rembrandt, Tiepolo and Durer.

This is the first interesting sale of the season, but it is predicted that November and December will witness several of more considerable importance. There is much speculation as to whether the collection of paintings, pastels and drawings made by Degas will be offered at public sale. He had three pictures by Ingres, the master whom he followed in the early part of his career, said to be fine examples, an excellent Greco, several canvases by Manet, a Cuypp, some Cézannes and Gauguins, and drawings by both Ingres and Delacroix. Even greater curiosity, however, is expressed as to the fate of Bolo-Pacha's collection. He had millions to spend and it seems that he put a good part of them into good paintings and sculptures. Apropos of Degas, it has been recalled that his "Danseuses à la Barre," which he sold for less than \$80, fetched nearly \$88,000, at an important sale within recent years. Degas made a characteristic observation when told of this price. "Pshaw, it makes my picture neither better nor worse!"

Statue of Eros Found

Great interest is shown in artistic circles in the discovery at Cyrene (Africa) of a beautiful statue of Eros. An eminent sculptor, just back from Rome, informs me that it is one of the most remarkable relics of ancient art brought to light. In the opinion of the Italian authority on antique art, Dr. Ghislanzoni, it is a copy of a bronze original, probably modeled by Lysippus, nearly all of whose works took their definitive form in that metal. On the other hand, he finds that this Eros resembles in a strange degree the so-called Winckelmann Faun in the Glyptothek at Munich, attributed by Furtwaenger to Euphranor, who was of the second Athenian school. An opportunity is thus presented for the "experts" to enter upon one of those inexhaustible controversies that they so much love and which tend to enhance their seeming importance in the public eye.

Extraordinary Preservation

After all, what is most of interest is the real merit of the statue, which appears to be marked. The copyist, who was perhaps of the same period as the original artist, has treated the head with extraordinary care. The hair falls behind in flowing locks and also curls abundantly upon the broad forehead and the temples. The brows are perfectly arched, the nose fine and the lips small, yet full. The face is animate and yet tranquil. The surface or "skin" of the statue, marvelous to say, is absolutely intact, thanks to its burial in sand throughout all the centuries that have probably elapsed since it disappeared. The left hand and three fingers of the right are lacking. The right arm was restored some time in the past. It is evident that there was formerly a bow, passing between the legs of the god and held at one end by the right hand, which the left is about to rejoin in an effort to attach the cord. All the muscles of the slender and graceful body are taut, but, meanwhile, the eyes of the young archer are firmly fixed upon the object at which he would fain take aim. The Eros of Cyrene has no wings, nor does it seem ever to have had any. Since so little of the known work of Lysippus is extant, the identification of so close an approach to an original must be admitted to be of especial importance. What the final destination of it will be has not yet been announced.

More Liberal French Spirit

There are indications that the spirit of exclusiveness which has animated French art criticism to a great extent since the beginning of the war will not long survive it. A more liberal tendency is already manifest. Here is a brief passage from an article published today: "The dictum that art has no country has been too sweepingly rejected. A middle opinion is the truth. There is no doubt that art has its country; but also there is no doubt that art, however national it may be, obeys the great international esthetic laws, which it is but justice, on our part to admire, even when exemplified by our worst enemies. It seems indeed veritably mean and grotesque, the avalanche of abuse which has been poured by certain writers upon the German masters of music and the Austrian masters of poetry. Possibilities exist of assimilation between our own esthetic and that of the foreigner, and of an intellectual and artistic internationalism in which the élite of each people shall largely share."

B. D.

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SALES OF THE WEEK

The J. B. Brady Art Sale
(Continued from last week)

Gerome's gilt-bronze statuette, "Bacchante," brought the top price of \$530 from Rudert, agent, at the fourth session of the sale of the art collection formed by the late Mr. James B. Brady, Oct. 25, in the American Art Galleries.

The same buyer also secured two paintings on ivory, "Bataille de Friedland—1807," and "Retraite de Moscow—1814," both signed Michat, in ormolu Empire frames, for \$350. For an ivory relief carving, "The Bull Fight," Clapp and Graham pair \$390, and a French carved ivory statuette of Chrysis, the heroine of Pierre Louys's novel, as Aphrodite went to Mr. G. C. Canfield for \$325.

The total of the day's sale was \$17,272.50.

Another Gerome, "Fortune Crowning the Winning Horse," a gilt-bronze group brought \$1,600, at the fifth session of the sale, Oct. 26, the highest figure of the day. It was purchased by Bernet, agent, and is understood went to Mr. Emil Winter, of Pittsburgh, Pa.

A Carrara marble statue entitled, "The Sail," by Caradossi, provoked lively bidding and was sold for \$1,050, to Mr. D. G. Dery, and a pair of Royal Doulton vases, decorated with paintings of landscape and sheep, went to Mrs. William Eittington for \$1,220.

For an equestrian figure of Napoleon in green patina with marble base, Mr. E. J. Aronson paid \$280, and a bronze statuette went to Mr. Samuel G. Allen for \$310.

The returns for the day were \$18,746.50. The sixth session, on Oct. 27, attracted numerous buyers and yielded \$33,837.50.

A French mantel set in gilt-bronze was purchased by Countess de Valmont for \$1,900, the highest figure of the day. The set consisted of a clock, ornamented with colored enamels, and candelabra with vase-

shaped center, leaf-scroll branches and pav. feet.

For an Empire suite of bedroom furniture, the Van Brink Galleries paid \$1,450, and Mr. E. J. Wilson paid \$1,125 for a Circassian walnut bedroom suite.

A satinwood bedroom suite carved and gilded brought \$700, from Bernet, agent, and a mother of pearl chip case, with chips of mother of pearl, went to Mr. R. H. McMullen for \$675.

Sale Totaled \$153,397.50

Among the features of the sale Monday aft. were the diamond pearl collarette and a gold theatre pass, enameled and enclosed in a case of gold. The collarette composed of fifteen strands of pearls and four large diamonds, and numerous brilliants, was purchased by Mrs. K. Jungbluth for \$2,450, the top figure of the day, and the "record" of the sale to date. Mr. Brady's gold pass was secured by W. W. Seaman, agent, for \$230. It is stated that the pass was never used by its former owner. For a diamond and pearl sautoir, mounted in platinum, Mr. Henry Symons paid \$72, and a silver presentation cup, with signatures of the donors, went to Mrs. L. B. Johnston for \$975. The returns for the day were \$27,309.

At the concluding session Tuesday afternoon the returns netted \$24,762, making a grand total for the entire eight sessions of \$150,397.50.

For a rock crystal table service, with intaglio cutting of vases and dolphins, Mr. C. A. Canfield paid \$1,850, the highest figure of the final session. Another set of table glasses ornamented with the initials, "J. B. B.," went to Mrs. J. B. Blatz for \$310. A table cover with inserts of Italian needlework and filet was purchased by Capt. J. R. Delamar for \$410., and Mr. W. B. Tait secured a dozen royal Worcester game plates for \$200. The paintings owned by Mr. Brady will be dispersed in December.

Sales at "The Moors" Gloucester Gallery

The gallery on the Moors, East Gloucester, closed a successful season with its two exhibitions of paintings, etchings and sculpture; successful, not only in its attendance, which amounted into the thousands, but also in its sales, aggregating nearly \$4,000.

These were as follows: Louise Upton Brumback's "Afternoon on the Harbor," \$600, and "The Deep Pool," \$350; Frederick J. Mulhaupt's "Gloucester Harbor," \$350; Felicia W. Howell's "Gray Reflections," \$50; Marion D. Allen's "Child Reading," \$300; Felicia W. Howell's "Old Gray House," \$75; Paul Connoyer's "Grand Canal, Venice," \$1,000; F. H. Kidder's "Gloucester Wharves," \$50; A. S. Pennoyer's "Turn of the Road," \$200; Henry B. Snell's "Pigeon Cove," \$75; Denys Wortman's "Harbor View," \$150; Elizabeth C. Spencer's "Middle Street, Gloucester," \$100; Henry B. Snell's "Pigeon Cove" (No. 2), \$50; Mayler Lever's "The Harbor," \$160; Frederic G. Hall's "A Cave," (etching) \$14; John Sloan's "Ping Pong Photos," (etching) \$20; William A. Levy's "Faithful" (etching) and "Boats at Low Tide," (etching) \$24 and \$15; Louise Allen's "Scottie," (sculpture) \$35, and Henry B. Snell's "Road by the Water," \$50.

"Night Watches" Sold

A moonlight picture entitled "Night Watches," by Miss Blanche Dillaye, has just been sold to Judge Irving G. Vann, of Syracuse, N. Y. Miss Dillaye is a native of Syracuse, and one of her pictures, "An Arrangement in Green," has been purchased by the Syracuse Art Museum, and another, "Still Evening in the Little Street," is owned by the University of Syracuse.

Harry Roseland's "The Heart's Desire" fetched the highest price (\$150) at the recent auction sale which he conducted for the benefit of the Brooklyn Society of Artists, the proceeds of which went to the Brooklyn Red Cross Society. Eugene V. Brewster's "Sentinels of the Night" went for \$45 at the same sale; "Roses," by Mary Wood Whittaker, sold for \$20, and Florence K. Tildesley's "Bridge on Seine" went for \$45. Mr. Roseland called the sale a "frost."

"Diamond Jim's" Art Taste

"Thank heaven," says Mr. Alfred Sides, in the N. Y. "Sun," in part, "at last I have discovered a collector, a real one, a collector in the entire acceptance of its meaning, one who has collected for himself for his own pleasure, following his taste and his proper rhythm without trying in the least to correct or to improve either of them."

"His collection and himself are in perfect equilibrium. He is reflected in it and it continues him, and in this affiliation we cannot find one single discordant note, one single deviation from the rhythm that he followed in putting together the most impossible, but also the most honest and personal assemblage that you have ever imagined."

"Diamond Jim" Brady was that very rare specimen of collector, and he surely must have been throughout his life the very embodiment of sincerity. Those who have seen him at a first night or in a Broadway restaurant have kept the remembrance of that fat, athletic looking man, loaded with exaggerated and shining jewels, eating with an extraordinary appetite and having the time of his life by giving way with the grace of a Buddha to some choreographic evolutions all his own.

"Seeing him thus, I always found him picturesque; but since I have viewed the surroundings which he was able to create for himself, I proclaim that 'Diamond Jim' was a human being who remained truer to his born rhythm than any other I have ever known."

"In looking at the objects which surrounded him one cannot conceive that he could have dressed and acted differently than he did. Through the extension of his personality he had formed his milieu according to his needs and aspirations and carried it out in perfect, logical relation to his own individuality. For everything was *voyant*, solid, dazzling, dumpy, abundant and queer; but everything held together, for everything was exactly as he wished it and was there for the good and simple reason that he himself willed its presence."

"This milieu as a setting could not but leave its mark upon the man. But the manners and customs which were acquired by him unconsciously helped in return to establish between the collector and his collection a perfect rhythmic ensemble, so that neither had nothing with which to reproach the other. His furniture, and especially his *bibelots*, which embrace surely every known species of 'fauna' and 'flora'—all of these he wanted just as they stood there in his home. And that is his very great merit. When he could not find something exactly as he desired it, then he did not hesitate one second to have * * *

"Among all these objects there is not a single false note. You cannot find a single thing worthy of consideration according to our aesthetics, but everything was *his*, of the same quality, and 'Diamond Jim' was right when he showed he did not care about our judgment. For his caring, his following, at any time, the suggestions and teachings of any rhythm different from his own would have decentralized him, would have prevented him from being the logical collector, always sincere toward himself, that he was."

"He used, while he was alive, the undisputable right which we all have, that of creating what we believe is for our own happiness, our own universe, our own aesthetics and morals without bothering about what opinions the neighbors hold of them. * * *

"This is the reason why I did not feel the slightest regret in visiting 'Diamond Jim's' collection, the reason why I did not say to myself: 'What a pity, after all, that a rich, self-made man, instead of acquiring all that junk, was not guided in his choice by some more eclectic tendencies!'"

"Such a lament, as far as my own point of view is concerned, would have been logical; but in voicing it I would have been a little bit selfish. For our 'Diamond Jim' would have been bored to death if he had been compelled to live among masterpieces, whereas we may be sure he was at ease and always perfectly at home in the milieu which he had created for himself."

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Berg—Schirra

Mr. and Mrs. Adam Schirra announce the marriage of their daughter, Josepha Blanche to Mr. Robert Charles Berg, until recently business manager of the AMERICAN ART NEWS, on Monday, Oct. 15 last, at Meriden, Conn.

Mr. Berg "joined the colors" in May last, and is attached to the U. S. Hospital Corps, at Fort Meade, Maryland.

Change in Charles' Firm

The ART NEWS has received the following: "The undersigned beg to announce that the partnership heretofore existing between them having expired, the business of Charles of London will be continued by Mr. C. J. Charles solely. C. J. Charles, H. F. Dawson."

Mme. A. Lenique B. de Franchville has recently completed the portraits of Mrs. A. Funk and Mr. Charles Triller at her studio, 53 West 39 St.

Charles A. Hafner, a young American sculptor, whose studio is at 400 West 57 St., recently placed a pediment, eighty-six feet long and containing some thirteen figures, horses and centaurs, on the new Triumph Theatre, Broadway and 49 St. The subject is "The Triumph of Intelligence," and it is finished in terra cotta. The artist is now painting a portrait of Mr. Albert N. Hoxie.

Paul Bartlett is having, as usual, a busy season. Among his present commissions are a statue of Lafayette for Baltimore, a statue of Benjamin Franklin for Waterbury, N. Y., and a decorative fountain for one of the principal parks of Washington, D. C. He is also at work upon a statue of Louis Agassiz for Michigan.

George de Forest Brush has returned from his summer home at Dublin, N. H., and is at work in his Sherwood studio. His many friends extend heartfelt sympathy to Mr. Brush in the loss of his daughter, the past summer.

Putnam Brinley is devoting himself entirely to Government work and is considered one of the most necessary and important men in the "camouflage." He is now head of one of the largest "camouflage" societies.

IMPORTANT ANNOUNCEMENT.

Exhibition to Dates of Sale, November 8, 9 and 10 at 2.30 P.M.

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